



Training on independence-themed tumpeng tray decoration as tourism-oriented culinary heritage empowerment for women in Purwantoro Urban Village, Malang City

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ABSTRACT

This community service program aimed to strengthen culinary creativity, women empowerment, and tourism-oriented food presentation skills among members of Working Group 3 of the Family Welfare Empowerment organization (Pokja 3 PKK) in Purwantoro Urban Village, Blimbing District, Malang City. The program was designed because tumpeng has cultural meaning as a symbol of gratitude and togetherness, while its visual presentation can support culinary tourism, local food branding, and visitor experience when developed into an attractive cultural product. The activity used a participatory and experiential learning approach through partner coordination, needs assessment, material delivery, demonstration, hands-on group practice, product presentation, and evaluation. The evaluation involved 29 participants and used a pre-post checklist, product assessment rubric, participant feedback form, and facilitated reflection. Quantitative data were converted into normalized achievement scores, while qualitative feedback was summarized thematically. The results showed improvement in knowledge of tumpeng aesthetics from 40% to 85%, decoration skills from 35% to 90%, color and shape composition from 30% to 85%, design creativity from 45% to 88%, understanding of the independence theme from 50% to 92%, and teamwork from 70% to 95%. Around 90% of participants produced tumpeng tray decorations that were neat, attractive, and consistent with the independence theme. The program also encouraged confidence, collaboration, cultural pride, and interest in developing home-based culinary products for community events. The sustainability plan includes portfolio documentation, advanced mentoring, packaging and pricing practice, digital promotion, and collaboration with local culinary and tourism stakeholders.

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INTRODUCTION

Community service in tourism should not only focus on destination facilities, but also on strengthening community capacity to transform local culture into meaningful visitor

experiences. Gastronomy is closely connected to culture, heritage, traditions, and the sense of community of a place (UN Tourism, n.d.). In this context, local food presentation can become an entry point for community-based tourism because it allows residents to communicate cultural values through food, visual design, hospitality, and storytelling.

Food tourism literature emphasizes that culinary products are not limited to taste; they also represent identity, memory, local materials, and cultural interpretation (Ellis et al., 2018; Richards, 2012). For destinations, local food may contribute to place branding when it is presented consistently, attractively, and authentically (OECD, 2012). Therefore, community training in culinary presentation is relevant to tourism-oriented community service, particularly when the activity prepares residents to participate in local events, cultural festivals, community catering, and small-scale culinary entrepreneurship.

Tumpeng is one of Indonesia's traditional culinary forms that contains symbolic meanings of gratitude, togetherness, and social harmony. Its cone-shaped rice, side dishes, colors, and ornaments are often used in ceremonies and collective celebrations. Innovation in tumpeng decoration is important because it can preserve cultural meaning while adapting the presentation to contemporary culinary aesthetics, visitor expectations, and creative economy opportunities (Rahmawati & Azizah, 2024).

The visual aspect of food is also a strategic element in tourism and hospitality. Culinary aesthetics, including color harmony, proportion, texture, ornament placement, and thematic consistency, can improve product attractiveness and perceived value (Hidayati et al., 2023; Sari & Putra, 2022). In the case of tumpeng, decoration is not merely an artistic accessory; it can function as cultural communication that makes traditional food easier to appreciate by guests, event participants, and potential tourists.

Purwanto Urban Village, located in Blimbing District, Malang City, has active community organizations that support social, household, and empowerment programs. One of these organizations is Pokja 3 PKK, which focuses on food, clothing, and household management. The group was selected as a community service partner because its members regularly engage in household-based culinary activities, village events, and social programs, making them potential actors in local culinary creativity and community-based creative economy development.

The initial needs assessment was conducted through coordination with village officials and PKK administrators, field observation, and informal interviews with prospective participants. The assessment showed that participants had strong interest in culinary activities but still faced

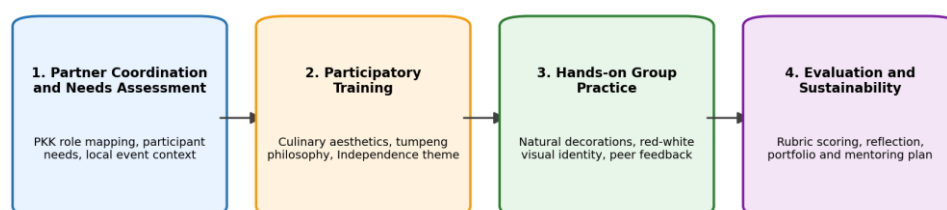
limitations in food decoration techniques, color composition, thematic design, and product documentation. Their food preparation activities were mostly directed toward household consumption and community gatherings, while tourism-oriented presentation, branding, and market readiness had not yet been developed systematically.

The community was involved not only as training participants but also as co-designers of the activity. PKK administrators helped determine the training theme, recruit participants, prepare the venue, arrange participant groups, and provide feedback on the suitability of the materials for local needs. Participants contributed by bringing local knowledge of food preparation, proposing decorative ideas, working collaboratively during practice, and reflecting on the potential use of the products for Independence Day celebrations, neighborhood events, and microbusiness opportunities.

The novelty of this program lies in its integration of independence-themed visual design, natural decorative materials, local cultural interpretation, and tourism-oriented output. Unlike general food decoration training, this activity positioned tumpeng decoration as a creative product that can support culinary storytelling, visitor experience, local food branding, and women's participation in the community-based creative economy. Based on these conditions, the program aimed to improve the creativity and technical ability of Pokja 3 PKK members in decorating tumpeng trays while strengthening their readiness to develop culturally rooted culinary products for local events and tourism-related opportunities..

METHOD

This community service activity used a participatory approach combined with experiential learning or learning by doing. The participatory approach was applied to ensure that the activity responded to local needs and encouraged community ownership (Pretty, 1995). Experiential learning was used because culinary decoration skills are best developed through direct practice, observation, feedback, and reflection (Kolb, 1984).



Tourism-oriented output: creative tumpeng product portfolio for local events, culinary branding, and women-led microenterprise opportunities

Figure 1. Community service implementation flow from needs assessment to sustainability follow-up.

Partner, participants, and place of activity

The partner of the program was Pokja 3 PKK of Purwantoro Urban Village, Blimbing District, Malang City. The activity was conducted at Purwantoro Urban Village Hall because the location is accessible to participants and commonly used for community meetings. The target participants were PKK members involved in household management and culinary activities. A total of 30 members were invited, and 29 participants attended and completed the evaluation forms. Most participants were women community cadres and household-based culinary practitioners who were familiar with preparing food for family and neighborhood events but had limited experience in structured food decoration, branding, and product presentation.

Training design and activity schedule

The activity was organized in three main phases: preparation, implementation, and evaluation-follow-up. The service team consisted of facilitators responsible for culinary aesthetics material, tumpeng decoration demonstration, group mentoring, documentation, and evaluation. The partner contributed by preparing the venue, confirming participant attendance, assisting group arrangements, and reviewing the usefulness of the training content for PKK activities.

Table 1. Training design, duration, roles, and expected outputs.

Stage	Main activities	Duration	Responsible parties	Output
Preparation	Coordination with village officials and PKK administrators; participant needs assessment; preparation of tools, materials, and evaluation instruments.	One week before activity	Service team, village officials, PKK administrators	Training theme, participant list, instruments, and material checklist
Opening and pre-assessment	Explanation of program objectives, tourism relevance, and completion of pre-training checklist.	20 minutes	Service team and PKK administrators	Baseline data on knowledge and skills
Material delivery	Culinary aesthetics, tumpeng philosophy, Independence Day visual identity, food hygiene, and local food branding.	45 minutes	Material facilitator	Shared understanding of design principles

Stage	Main activities	Duration	Responsible parties	Output
Demonstration	Step-by-step demonstration of tray layout, banana leaf folding, vegetable carving, red-white ornament arrangement, and safe handling of materials.	45 minutes	Culinary facilitator	Model product and demonstration notes
Group practice	Participants worked in groups to design, decorate, and refine independence-themed tumpeng trays using natural materials.	120 minutes	Facilitators and participant groups	Group product portfolio
Presentation and feedback	Each group presented its product concept, design choices, and possible use for events or business promotion.	60 minutes	Participants, facilitators, PKK representatives	Peer feedback and product documentation
Evaluation and follow-up planning	Post-training checklist, product rubric scoring, participant feedback, reflection discussion, and sustainability planning.	30 minutes	Service team and partner	Evaluation results and follow-up plan

Materials, tools, and group practice design

The main materials used in the training were tumpeng rice, trays, banana leaves, vegetables, fruits, side dishes, red-white decorative elements, and simple national symbols that were safe for food presentation. The tools included knives, scissors, skewers, cutting boards, gloves, tissue, food containers, and documentation equipment. Participants were divided into small groups to encourage collaborative learning. Each group was asked to prepare one tumpeng tray based on four design requirements: theme suitability, visual balance, neatness, and feasibility for community events or simple market presentation.

Evaluation instruments and data analysis

The evaluation used three instruments: a pre-post checklist, a product assessment rubric, and a participant feedback form. The pre-post checklist measured six aspects: knowledge of tumpeng aesthetics, decoration skills, color and shape composition, design creativity, understanding of the independence theme, and teamwork. Each aspect was scored on a 1-5 scale, where 1 = very low, 2 = low, 3 = adequate, 4 = good, and 5 = very good. Scores were converted into normalized achievement percentages using the formula: $(\text{mean score} / 5) \times 100$.

Improvement was interpreted as low (<40%), moderate (40-59%), good (60-79%), and very good (80-100%).

The product assessment rubric evaluated theme suitability, color harmony, shape balance, ornament placement, neatness, and the use of natural decorative materials. To improve assessment consistency, scoring was conducted by two facilitators and one PKK representative through a short rubric calibration before evaluation. Qualitative data from participant feedback and reflection were grouped into three themes: perceived skill improvement, social benefits, and follow-up intentions. This mixed evaluation was used to make the before-after percentages in the results more transparent and verifiable.

RESULTS AND DISCUSSION

Community participation and implementation results

The training was implemented smoothly and received strong participation from the partner and participants. Of the 30 invited members, 29 attended the activity and completed the evaluation forms. The high attendance indicates that the topic was aligned with the needs of Pokja 3 PKK, especially because tumpeng is frequently used in community celebrations, religious-social gatherings, and Independence Day events. The partner's involvement was evident in participant mobilization, venue preparation, group arrangements, and reflection on how the training outputs could be used in future PKK programs.

During the material session, participants were introduced to the relationship between traditional food presentation and tourism. Facilitators emphasized that tumpeng decoration can become part of culinary storytelling because it communicates local identity, celebration, togetherness, and national values. During the demonstration and practice, participants actively asked questions about color selection, banana leaf folding, vegetable carving, food safety, ornament placement, and how to make the decoration look attractive without using expensive materials.



Figure 2. Group documentation after the independence-themed tumpeng tray decoration practice at Purwantoro Urban Village Hall.

Skill improvement and product output

The evaluation results showed improvement in all measured aspects. The most substantial improvement occurred in decoration skills, color and shape composition, and understanding of the independence theme. These aspects were initially weak because participants were accustomed to preparing food for consumption rather than designing food as an aesthetic and symbolic product. After the training, participants were able to combine red-white ornaments, natural materials, tray composition, and visual balance more systematically.

Table 2. Participants' skill improvement based on normalized pre-post assessment scores

No.	Assessment aspect	Before (%)	After (%)	Increase (points)	Interpretation
1	Knowledge of tumpeng aesthetics	40	85	+45	Very good improvement
2	Decoration skills	35	90	+55	Very good improvement
3	Color and shape composition	30	85	+55	Very good improvement
4	Design creativity	45	88	+43	Very good improvement
5	Understanding of the independence theme	50	92	+42	Very good improvement
6	Participant teamwork	70	95	+25	Very good improvement

Note. Percentages represent normalized achievement scores converted from a 1-5 rubric using the formula $(\text{mean score} / 5) \times 100$, not the percentage of participants in each category.

Based on product assessment, approximately 90% of participants were able to produce tumpeng tray decorations that met the minimum criteria of neatness, theme suitability, color balance, and creative ornament use. The products showed variation in design ideas, such as the use of red and white vegetables, miniature flag ornaments, symmetrical garnish placement, and more balanced tray composition. This result indicates that the training produced tangible outputs in the form of decorated tumpeng trays and product documentation that can be developed into a simple portfolio for future events.

Discussion: empowerment, culinary aesthetics, and tourism relevance

The improvement in participant ability can be explained through experiential learning. Participants did not only listen to explanations but also observed a demonstration, practiced in groups, received feedback, revised their decoration, and reflected on the final product. This learning cycle helped translate abstract concepts such as balance, harmony, and theme suitability into practical skills. The result supports the view that learning by doing is suitable

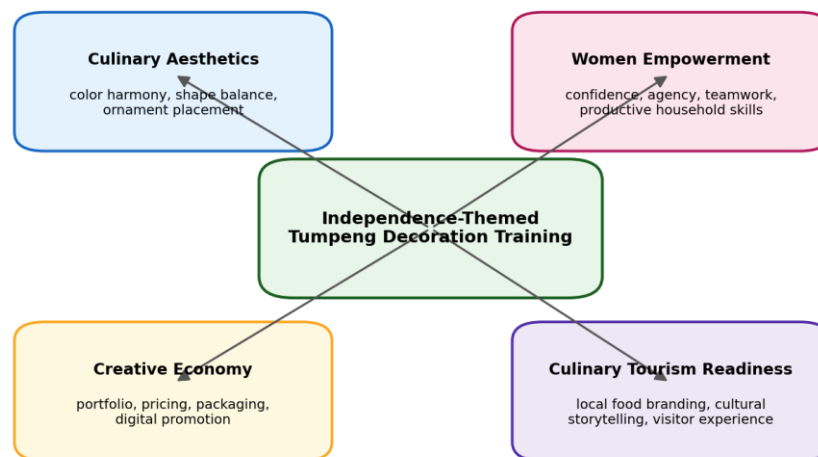
for community culinary training because skill mastery requires repeated visual and manual practice (Kolb, 1984; Lutfiana & Dewi, 2022).

From the perspective of community empowerment, the activity strengthened resources, agency, and achievement. The resources were new knowledge, tools, and examples of tumpeng decoration. Agency was shown in participants' ability to make design decisions, divide group tasks, and present their product concepts. Achievement was reflected in the completed tumpeng trays, increased confidence, and expressed intention to apply the skills in community events or household-based culinary businesses. This aligns with the empowerment perspective that meaningful change occurs when people gain the ability to make choices and transform those choices into valued outcomes (Kabeer, 1999).

The activity also strengthened culinary aesthetics. Before the training, participants tended to decorate food based on habit and available materials. After the training, they began to consider visual hierarchy, color contrast, shape proportion, texture, and ornament placement. In tourism, this matters because food presentation contributes to the overall experience economy, where visitors value memorable, authentic, and visually appealing experiences (Pine & Gilmore, 1998). A well-presented tumpeng can therefore become a cultural medium that connects taste, symbolism, and destination identity.

The tourism relevance of the program lies in its potential to transform tumpeng from a ceremonial household dish into a local food-based cultural product. Culinary tourism is shaped by the search for authentic food experiences and a deeper sense of place (Ellis et al., 2018; UN Tourism, n.d.). Through independence-themed decoration, participants learned to attach a narrative to the product: red and white as national identity, tumpeng as gratitude and togetherness, and natural ornaments as a representation of local creativity. This narrative can support local food branding in village events, cultural celebrations, tourism exhibitions, and hospitality activities.

The innovation of the program is not located merely in teaching food decoration, but in combining four elements: an Independence Day cultural theme, natural decorative materials, participatory group practice, and tourism-oriented product interpretation. The model encourages participants to think beyond technical decoration and consider how a culinary product can be photographed, explained, priced, promoted, and connected to local events. This linkage is important because tourism and creative economy development depend on the ability of local communities to create added value from cultural assets (OECD, 2014; OECD, 2024; Prasetyo, 2022).



Expected long-term direction: women-led culinary products that preserve culture and support community-based tourism development.

Figure 3. Analytical framework linking tumpeng decoration training with culinary aesthetics, women empowerment, creative economy, and culinary tourism readiness.

Sustainability plan and limitations

To respond to the sustainability needs of the partner, the program proposed a follow-up model consisting of five activities. First, participants' products will be documented as a simple digital portfolio that can be used for PKK events and promotional materials. Second, advanced mentoring can be conducted on packaging, hygiene, costing, and pricing so that participants understand the business side of tumpeng products. Third, participants can practice digital promotion through WhatsApp status, Instagram, and village information channels. Fourth, market testing can be conducted during Independence Day celebrations, village meetings, or local culinary events. Fifth, collaboration can be initiated with village officials, tourism educators, local catering actors, and community event organizers to create continuity beyond one training session.

Several limitations should be acknowledged. The activity was conducted in a short training format, so long-term business outcomes could not yet be measured. The evaluation relied on rubric-based pre-post assessment and participant feedback, which may still contain subjectivity despite facilitator calibration. In addition, the activity focused on decoration and product presentation, while advanced topics such as food safety certification, standardized costing, packaging design, and digital marketplace management require separate training. These limitations indicate the need for continued mentoring and monitoring of participants' application of the skills after the program.

CONCLUSION

The independence-themed tumpeng tray decoration training successfully improved the culinary creativity and technical presentation skills of Pokja 3 PKK members in Purwantoro Urban Village, Blimbing District, Malang City. The participatory and experiential learning approach was effective because participants were involved in needs identification, group practice, product presentation, and reflection. Evaluation results showed improvement in knowledge of tumpeng aesthetics, decoration skills, color and shape composition, design creativity, understanding of the independence theme, and teamwork.

The program also contributed to women empowerment by increasing confidence, collaboration, and interest in developing household-based culinary products. From a tourism perspective, the activity strengthened participants' understanding that tumpeng decoration can support culinary heritage interpretation, local food branding, visitor experience, and community-based creative economy development. The main outputs of the program were decorated tumpeng products, participant skill improvement, product documentation, and a sustainability plan involving advanced mentoring, packaging and pricing practice, digital promotion, market testing, and collaboration with local culinary and tourism stakeholders. Future community service programs should include longer mentoring, business feasibility practice, product standardization, and monitoring of participant initiatives after training.

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